

AL•LEONARD

VOL. 66

UITAR

PLAY-ALONG

ROLLING STONES

Play 8 Songs with Tab and Sound-alike CD Tracks

Beast of Burden

Happy

It's Only Rock 'N' Roll (But I Like It)

Miss You

Shattered

She's So Cold

Start Me Up

Tumbling Dice



AL•LEONARD



ROLLING STONES

CONTENTS

Page	Title	Demo Track	Play-Along Track
4	Beast of Burden	1	2
26	Happy	3	4
13	It's Only Rock 'N' Roll (But I Like It)	5	6
34	Miss You	7	8
45	Shattered	9	10
70	She's So Cold	11	12
52	Start Me Up	13	14
60	Tumbling Dice	15	16
	TUNING NOTES	17	

Beast of Burden

Words and Music by Mick Jagger and Keith Richards

Intro

Moderately ♩ = 100

B E B C#m A B

mf
w/ clean tone
let ring - - - - -

⁶T

T A B

7 9 9 9 X 7 9 9 9 X 9 11 9 9 X 9 11 10 9 7 9 9

7

⁶T = Thumb on 6th str.

Verse

E B C#m A B E B C#m

Play 3 times

I. I'll nev - er be your beast -

let ring - - - - -

let ring - - - - -

9 9 9 X 7 9 9 9 X 9 11 9 9 X 9 11 10 9 7 9 9 9 9 X 7 9 9 9 9 X 9 11

A B E B C#m A B

of bur - den. My back is broad, but it's a hurt - in'.

let ring - - - - -

let ring - - - - -

(9 9 9 X 10 7 9 9 9 X 7 9 9 9 X 10 7 9 9 9 X 9 11 9 9 9 X 7 9 9 9 9 X 9 11

E B C#m A B E B C#m

All I want for you to make a love to me.

let ring - - - - -

Verse A B E B C#m A B

2. I'll nev-er be your beast of bur-den.

let ring - - - - -

E B C#m A B E B C#m

I've walked for miles, my feet are hurt-in'. All I want for

let ring - - - - -

A B E B C#m A

you to make a love to me, Am I

let ring - - - - -

Chorus

A E/G# A

hard e-nough? Am I rough e-nough? Am I rich e-nough? I'm

Verse

E/G# B Bsus4 B E B C#m

not too blind to see 3. I'll nev-er be your

let ring

A B E B C#m A B

beast of bur-den, so let's go home and draw the cur-tains,uh,

let ring

E B C#m A B E B C#m

Mu-sic on the ra-di-o, come on, ba-by, make sweet love to me, yeah.

let ring

Chorus

Chorus

A

A

E/G#

Am I hard e-nough? Am I rough e-nough? Am I

(9) 9 X 10
(9) 9 X 9
(11) 11 X 9 11 9

2 2 2 2 2 2 0 0 0 0 0 0
2 2 2 2 2 2 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 X X X X X X
4 4 4 4 4 4 4 4 4 4 4 4

A E/G# B Bsus4 B

rich e-nough? I'm not too blind to see, —

let ring

2 2 2 2 2 2 0 0 0 0 0 0 7 7 7 7
2 2 2 2 2 2 0 0 0 0 0 0 9 9 9 9
0 0 0 0 0 0 4 4 4 4 4 4 9 9 9 9
0 0 0 0 0 0 2 2 2 2 2 2 9 9 9 9
0 0 0 0 0 0 X 4 X 4 X 4 X 4 X 4

Guitar Solo

Oh, lit - tle sis - ter.

let ring

Guitar Solo

B C#m

1/2

[illegible]

Interlude

E B C#m A B E B C#m

let ring

9 9 9 X 7 9 9 9 11 9 9 11 X 9 11 7 9 9 9 9 9 X 7 9 9 9 11

[illegible]

4. 1 tell ya you can put me out

let ring

let ring

A B E B C#m A B

on the street, put me out with no shoes on my feet, but

let ring

E B C#m A B E B C#m

put me out, put me out, put me out of mis-e-ry. 'Eah.

let ring

Verse

A B E B C#m A B

5. All your sick-ness, I can suck it up.

let ring

E B C#m A B E B C#m

Throw it all at me, I'll just shrug it off. There's one thing, ba-by.

let ring

A B E B C#m A B

I don't un-der-stand: You keep on tell-in' me I ain't your kind of man. Ain't I

let ring *let ring*

E B C#m A B E B C#m

rough e-nough? Oo, — hoo-ey. Ain't I rough e-nough?

let ring *let ring*

A B E B C#m A B

Ain't I rich e-nough? In love e-nough? Oo, oo, — please, —

let ring *let ring*

Outro

E B C#m A B E B C#m

I'll nev-er be — your

let ring *let ring*

A B E B C#m A B

beast of bur - den. I'll nev - er be your beast of bur - den.

let ring -----

E B C#m A B E B C#m

Nev - er, nev - er, nev - er, nev - er, nev - er, nev - er be,

let ring -----

A B E B C#m A B

I'll nev - er be your beast of bur - den.

let ring -----

E B C#m A B E B C#m

I've walked for miles... my feet are hort - in' up. All I want is

let ring -----

A B E B C#m A B

you to make love to me. Uh. Yeah.

let ring

let ring

E B C#m A B E B C#m

I don't need no beast of bur - den, uh. I need no fuss - in'.

let ring

let ring

A B E B C#m A B

I need no ours - in'. Nev - er, nev - er, nev - er, nev - er, nev - er need.

let ring

let ring

E B C#m A B E B C#m A B

Repeat and fade

let ring

let ring

let ring

It's Only Rock 'N' Roll (But I Like It)

Words and Music by Mick Jagger and Keith Richards

Intro

Moderately ♩ = 132

E

f w/ (dist) *let ring*

Verse

E

let ring

A5

G5 E

If I could win ya, if I could sing ya a

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "If I could win ya, if I could sing ya a". The guitar line is in treble clef and contains fret numbers: (2/0), 0, 0, X, 3, 2, 0, 9, 10, 11, 9, 11, 9, 11.

love song so di-vine, would it be e-nough for your

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "love song so di-vine, would it be e-nough for your". The guitar line is in treble clef and contains fret numbers: 9, 9, 9, 11, 9, 11, 10, 11, 9, 9, 9.

A5

cheat-in' heart - if I broke down and cried? If I cried?

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "cheat-in' heart - if I broke down and cried? If I cried?". The guitar line is in treble clef and contains fret numbers: (9/9), 9, 10, 11, 9, 9, 10, 11, 9, 9, 2, 2, 0.

Chorus

G5 E

A

I said, I know - it's

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "I said, I know - it's". The guitar line is in treble clef and contains fret numbers: (2/0), 0, 0, X, 3, 2, 0, 10, 11, 9, 9, 2, 0, 2, 0, 4, 0, 2, 0, 2, 0, 4, 0, 2, 0.

E

on - ly rock 'n' roll, — but I like it. — oh. I said,

[illegible][illegible]

Verse

E

1

A5 G5 E

Ease your brain? If I could dig down deep

in my heart, feelings would flood on the page. Would

it sat - is - ty ya? Would it slide right by ya? Would ya think the boy's in - sane?

A5 G5 E

He's in - sane. I said,

Chorus

A **E**

I know — it's on - ly rock 'n' roll, — but I like it. — uh.

A

I said, I know — it's on - ly rock 'n' roll, — but I

E **D** **A** **E** **A**

like it, like it, yes, I do, — uh, well, I like it, uh.

Ama7 **A6** **A** **E**

Yeah! — I like it. I

A Amaj7 A6 A D/A A

like it, uh. I said, can't ya see — that

2 2 4 2 2 2 4 2 0 5 0 5 2 2 2 2 2 2 2 2 2 2

D/A A E

this old boy — has been a lone - ly? Mm.

2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 7 9 7 9 11 9 7 9 7

Bridge
B A

And do you think that you're the on - ly girl a - round? —

9 9 11 9 9 9 11 9 9 9 11 9 7 7 7 9 7 7 7 9 7 5 5 5 5 5 5 5 5

B

Uh! I bet ya think that you're the on - ly wom - an in town. —

7 7 9 7 7 7 9 7 9 9 11 9 9 9 11 9 9 9 11 9 7 7 7 9 7 7 7 7

E

Amaj7

A6

A

E

uh! Oo! Yeah!

les rang is all of combinations of values for the first column and the first 10 columns of the second.

let ring $\rightarrow \infty$ A

lei róng-----

Ontro-Chorus

A

I said. I know — it's on - ly rock 'n' roll, — but I

14 14 14 12 12 14 14 12 14 14

12

Harm

E A

like it. — I said, I know — it's

9 9 9 9 10 11 9 9 10 11 2 2 4 2 2 2 4 2

E

on - ly rock 'n' roll, but I like it. — uh. Who!

2 2 4 2 2 2 4 2 9 9 11 9 10 9 10 11

A E

I know — it's on - ly rock 'n' roll, but I like it. — uh.

2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 9 9 10 11 9

A

Oo, yeah! I know — it's on - ly rock 'n' roll, but I

E D A E A

like it, like it, yes, I do, — uh, well, I like it.

Amaj7 A6 A E

I like it, uh, — I

A Amaj7 A6 A E

like it, — uh, — I like it.

A Amaj7 A6 A E

I like it.

A

like it. I like it.

Amaj7 A6 A E

I like it. Oo, I

A Amaj7 A6 A E

like it. Oo, yeah! I like it.

A E

Yeah! I like it — Oo, yeah! — I like it.

A E

Oo, yeah! — I like it. — Oo, yeah! — I like it.

A E

Oo, yeah. — I like it. — Oo, yeah. — I like it.

A E

Oh, but I like it. — uh. — Oh, — but I like it. — uh.

A E

Yeah. — I like it. Oo, but I like it.

(12) 14 14 12 14 14 12 12 12 12 14 14 12 12 12 12

A E

And — I said I like it. Oo, yeah. — I like it.

(12) 14 14 13 14 14 12 12 12 12 14 14 12 12 12 12

Begin fade
A

(12) 14 14 12 14 14 12 12 12 12 14 14 12 14 12 14

E A

12 12 12 14 12 14 14 12 14 12 12 X X 12 12

E *Fade out*

(12) 14 14 12 14 14 12 12 12 12 14 12 14 12 14

Happy

Words and Music by Mick Jagger and Keith Richards

Open G tuning, capo IV;
(low to high) D-G-D-G-B-D

Intro

Moderately ♩ = 130

Chords: ⁺E (C), Esus₄² (Csus₄²), E (C), A/E (F/C), E (C), Esus₄² (Csus₄²), A/E (F/C)

f w/ slight dist.

* Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Chords: E (C), B (G), E (C), B (G), E (C), B (G)

w/ slide throughout

Verse

Chords: E (C), B (G), E (C), B (G), E/B (C/G), B (G)

1. Well, I nev - er kept a dol - lar past sun -

E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

set; al - ways burned a hole in my pants.

E/B (C/G) B (G) E/B (C/G) B (G)

Ne - ver made a school ma - ma hap -

E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

py; nev - er blew a sec - ond chance.

Pre-Chorus

E/B (C/G) B (G) E (C) Esus² (Csus²) E (C)

on love. 1. 3. 1 need a love to 2. 1 need a love to

A/E (F/C) E (C) Esus₂ (Csus₃) E A/E (C) (F/C) E (C) B (G)

keep me hap - py, I need a love - to keep me hap - py.
keep me hap - py. I need a love, - ba - by won't ya keep me

To Coda 1 ⊕

To Coda 2 ⊕

Chorus

B (G) E (C) B (G) E (C) B (G) E (C) B (G)

Ba - by, ba - by, keep me hap - py. Ba - by, ba -
hap - py? Ba - by, won't ya keep me hap - py? Ba -

Verse

E (C) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

by, keep me hap - py. 2. Al - ways took can - dy from stran -

E/B B (C/G) (G) E/B B (C/G) (G) E/B B (C/G) (G)

ers: did n't wan - na get me no trade.

let ring

E/B B (C/G) (G) E/B B (C/G) (G)

Nev - er want to be like Pa - pa; work -

E/B B (C/G) (G) E/B B (C/G) (G) E/B B (C/G) (G) *D.S. al Coda 1*

in' for the boss ev - 'ry night and day.

let ring

⊕ Coda 1

Guitar Solo

E B (C) (G) E B (C) (G) E B (C) (G)

- by, please keep - me.

Pre-Chorus

Chorus

Verse

E E B E/B B E/B B
(C/G) (G) (C/G) (G) (C/G) (G)

tails when I got some flesh off the bone.

E/B B E/B B E/B B E/B B
(C/G)(G) (C/G)(G) (C/G)(G) (C/G)(G)

Never got a lift out of Lear-jet. when

E/B B E/B B E
(C/G) (G) (C/G) (G) (C)

I can fly way back home.

D.S. al Coda 2

♢ Coda 2

E B E/B B E
(C) (G) (C/G) (G) (C)

by, keep me hap-py. Ba-by.

Interlude

E (C) Esus²₄ (Csus²₄) E (C) A/E (F/C) E (C)

Esus²₄ (Csus²₄) E (C) A/E (F/C) E (C) B (G)

Outro

w/ Voc. ad lib., till fade

B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G)

D5 (Bb5) B5 (G5) E (C) B5 (G5) D5 (Bb5) B5 (G5) E (C) B5 (G5)

D5 (B♭5) B5 (G5) E (C) B5 (G5) D5 (B♭5) B5 (G5) E (C) B5 (G5)

E (C) B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G) E (C) B (G)

Repeat and fade

E (C) B (G) E (C) B (G)

Words and Music by Mick Jagger and Keith Richards

Moderately $\mu = 108$

Am

Dm7

iii)

w/ slight dist.

T
A
B

5

Atm

Dm7

Am

Dm7

let ring = [set of all elements] associated with []

Verse

Ann

1. I've been hold - in' on _____ so long, _____ I've been

© 1978 EMI MUSIC PUBLISHING LTD.

All Rights for the U.S. and Canada Controlled and Administered by COLGEMS-EMI MUSIC INC.

All Rights Reserved. International Copyright Secured. Used by Permission.

Dm7

sleep-in' all a-lone. Lord, I miss you. I've been

let ring

Am

hang-in' on the phone, I've been sleep-in' all a-lone, I wan-na

let ring

Dm7

Chorus
Am

kiss you some-time Oo, hoo, oo, Oo,

Dm7

hoo, oo, Hoo, oo, oo, now, Oo,

Am Dm7

hoo, oo, Oo, hoo, oo, Oo, oo, oo, yah,

Verse Am

2. Well, I've been hadn't ed in my sleep, you been star-

Dm7

in' in my dreams, Lord, I miss you, child. I've been

let ring

Am

wait in' in the hall, been wait - in' on your call, when the phone

let ring

Dm7

rings. *Spoken:* It's just some friends — of mine. — They say, "Hey!"

let ring

Am

What's the mat - ter man? — We're gon - na come 'round at twelve with some Puer - to Ri - can

let ring

Dm7 **Am**

girls that's just dy'n — to meet you! We're gon - na bring a case of wine.

let ring

Dm7

Hey, let's go mess and fool a - round you know, — like we used to!"

let ring

Chorus

Am

let ring

6 5 7 8 6 5 7 5

Dm7

Am

1/2

5 7 5 7 5 5 7 5 7 5 5 7 7 5 7 5 7 5

Dm7

7 5 7 7 5 7 5 5 7 5 5 5 5 5 5 5

Bridge

F

Em7

Dm7

Oh, oo, ba - by, why you wait so long?

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Yeah. Oh, ha - by, why you wait so long?

Interlude
N.C. (Am)

The musical score is written for guitar, vocal, and bass. The guitar part is in the key of D minor (Dm7) and features a melodic line with a trill and a sustained note. The vocal part enters with the lyrics "Won't ya come home! Come home!" and is accompanied by a guitar solo. The bass part provides a steady accompaniment with a simple bass line. The score is divided into two systems, with the first system containing the vocal entry and the second system containing the guitar solo and the end of the piece.

(Dm)

Spoken: Ahh...

T' t-'ck, t' t-'ck, t' t-'ck, t' 'ckl

I've been

let ring

(7)

6 5

13

Gre, tacet
(Am) (Dm)

walk - in' Cen - tral Park, sing - in' af - ter dark, _ Peo - ple think I'm cra - zy.

(Am)

Stum - bl - in' on my feet, shuff - lin' to the street.

let ring -

5

(Dm) (Am)

Ask - in' me, "Ch 'ch 'ch" What's the mat - ter with you, boy?" Some - time

let ring -

5

(Dm) Dm7

I wan-na say, to, to my - self... Some - time I say... Oo,

let ring -

5

Chorus Am Dm7

hoo, no, Oo, hoo, oo, Oo, oo, oo, yeah.

let ring -

5

[illegible]

Sax Solo

Am

kiss you, child.

Wow!

let ring

let ring

5 5 7

5 6 7

5 6 7

5 6 7

7 0

X X X X

X X X X

5 6 7 8

[illegible]

The musical notation for the guitar solo is presented in two systems. The top system features a treble clef and a key signature of one flat (Bb). The first measure is marked with a chord of A minor (Am), and the second measure with a chord of D minor 7 (Dm7). The melody consists of eighth and quarter notes, with a wavy line indicating a vibrato effect on the final note of the second measure. The bottom system shows the fretboard positions for the solo, with numbers 5, 7, and 5 indicating the frets for the notes. A 1/4 note is indicated above the final measure of the solo.

Verse
Am

3- I guess I'm ly - in' to my - self, it's just you

7/9 8 9 10 8 10 10 10 12 10 12 (12)

let ring

Dm7

and no one else. Lord, I wan - na kiss you, child.

let ring

(12) (12) (12) 10 13 15 13 14

Am

You just been blot - tin' out my mind.

hold bend

15 15 15 15 15 15 15 15 (15) 13 15

Dm7

fool - in' on my time. Lord, I wan - na, kiss you, ba - by, yeah.

let ring

15 15 15 (15) 15 15 15 (15) 13 15 13 14 13 13 14 14 13 14

Am

Lord, I miss you, child.

let ring

rake

let ring

let ring

12 13 14

12 13 14

12 13 14

[illegible]

ah, ah, Ah, ah, ah, Ah,

let raig

12-14 13 15 13 12 15 13 15 13 13 15 15/17 15 17 15 15 15 17 17 17

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal melody line and a guitar accompaniment line. The key signature is A minor (Am) and the time signature is 4/4. The guitar part features a complex, arpeggiated pattern. The lyrics "ah, ah, Ah, ah, ah, Ah, ah, ah." are written under the vocal line. The guitar part includes a section labeled "let ring" with a long note. The score is presented in a clear, professional layout with standard musical notation.

Shattered

Words and Music by Mick Jagger and Keith Richards

Intro

Moderately ♩ = 138

E5 B5 E5 B5

mf P.M. *let ring* P.M.

w/ chorus

TAB

2 0 0 0 2 0 0 0 2 0 0 0 4 0 2 4 0 2 4 0 0 0 0 0 0 2 0 0 4 0 0 4 2 4 2 4 2

E5 B5 E5

Spoken: Uh, huh. (Shat - tered.) Uh, huh.

P.M. P.M.

2 0 0 0 2 0 0 0 2 0 0 0 4 2 4 2 4 2 2 0 0 0 2 0 0 0 2 0 0 0

Chorus

B5 A5 B5

Spoken: Love and hope and sex and dreams are still sur - viv-in' on the streets.
 (Shat - tered.) *Spoken:* Laugh - ter, joy and lone - li - ness and sex, and sex, and sex, and sex and
Spoken: Work and work for love and sex. Ain't you hun - gry for suc - cess? Suc -

let ring

2 4 2 4 4 0 0 2 0 2 0 0 0 4 2 4 2 2 2 0

E5 A5 E5

Look at me! _____
 look at me! _____
 cess, suc-cess, suc-cess! _____

1., 2. I'm in tat-ters. _____
 (Tat-ters.)
 3. Does it mat-ter? _____
 (Mat-ter?) _____

P.M.

To Coda

B5 E5 B5

1., 2. I been shat-tered.
 3. I'm (Shat-tered.)

(Shat-tered.)

let ring

P.M.

Verse

E5 B5

Spoken: 1. Friends are so a-larm-ing and my lov-er's nev-er charm-ing.
 Spoken: 2. All this chit-ter chat-ter, chit-ter chat-ter, chit-ter chat-ter, 'bout

P.M.

let ring

E5 B5

Life's just a cock - tail par - ty on the street. Big Ap - ple
Shmat - ter shmat - ter. shmat - ter. I can't give it a-way on Sev - enth Av - e - nue.

P.M.

0 0 0 2 0 0 4 0 0 | 4 2 4 2 4 2

E5 B5

peo - ple dressed in plas - tic bags. di - rect - ing traf - fic.
(Sha - doo - be.) (Shat - tered.)
This town's been wear - in' tal - ters. Uh, huh,
(Sha - doo - be.) (Shat - tered.)

P.M.

2 0 0 0 2 0 0 0 2 0 0 | 4 2 4 2 4 2 4 2

E5 B5

Some kind a fash - ion. (Shat - tered.)
(Sha - doo - be.) (Shat - tered.)

P.M. let ring

2 0 0 0 2 0 0 0 2 0 0 | 2 4 2 4 4 0 0 0

⊕ Coda

B5

Does it mat - ter? (Shat - tered.)

let ring

2 4 2 4 4 0 0 0

Guitar Solo

C#5 E5 A5 D5

f
w/ dist.

let ring --- let ring ---

9 9 12 9 11 (11) 9 11 9 11 14 14 15 14 10 10 12 14 12 10 10 12 14 12 11 11 12 14 14 14 12

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown in two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of chords labeled C#5, E5, A5, and D5. The bottom staff is in bass clef and contains a sequence of fret numbers (9, 12, 11, 10, 14) and a diagram of a double stop (11, 11) with a 1/2 note value. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests.

G5 C5 E5 B5

Spoken: Oh, —

dist. off

Chorus
E5

look at me! — I'm in tat - ters. (Shat - tered.) I'm in tat - ters. (Shat - tered.)

P.M. — — — — — let ring — — — — — P.M. — — — — —

2 0 0 0 2 0 0 0 2 0 0 4 0 0 0 0 4 0 0 4 2 2 4 2

E5

B5

E5

B5

Look at me! — I been shat - tered. (Shat - tered.) Yeah! (Shat - tered.)

P.M. — — — — — P.M. — — — — — let ring — — — — —

2 0 0 0 2 0 0 0 2 0 0 4 2 2 4 2 2 2 0 0 0 0 2 0 0 2 4 2 4 4 0 0

Verse
A5

B5

E5

3. Spoken: Pride and joy and greed and sex. that's what makes our town the best. — Pride and joy and dirt - y dreams are

2 0 2 0 0 0 4 2 4 2 2 2 0 2 2 0 4 5 0 0

A5 E5 B5

still sur - viv - in' on the streets and look at me! I'm in fat - ters.
(Iat - ters.) (Shat - tered.)

P.M. ———— 4 let ring ———— 1

B5 B5 B5

Yeah! I been bat - tered. What does it mat - ter?
(Shat - tered.) (Shat - tered.)
See additional lyrics

P.M. ———— 1 P.M. ———— 4 let ring ———— 1

E5 B5 E5

Does it mat - ter? Uh-huh.
(Shat - tered.)

P.M. ———— 1 P.M. ———— 1

B5 E5 B5 *Play G string*

Does it mat - ter? — Uh huh. I'm, uh, shat - tered. —

P.M. — — — — — let ring — — — — —

E5 B5 E5

Pile it up! (Sha - doo - bee,) Pile it high — on the plat - ter! (Shat - tered,) (Shat - tered.)

P.M. — — — — —

Additional Lyrics

Outro Mm. I'm shattered. Huh! Sha-doo-bee. Shattered.
 Huh! Sha-doo-bee. Shattered.
 Sha-doo-bee. (Shattered. Shattered.)
 Don't you know the crime rate's goin' up, up, up, up, up?
 To live in this town you must be tough, tough, tough, tough, tough, tough, tough.
 (Shattered. Shattered.) We got rats on the West Side, bedbugs uptown.
 What a mess! This town's in tatters.
 I been shattered. My brain's been battered.
 Splattered all over Manhattan. Uh, huh.
 What say? Sha-doo-bee. Uh, huh.
 This town's full of money grabbers.
 Go ahead! Bite the Big Apple. Don't mind the maggots!
 Uh, huh. (Shattered.) Sha-doo-bee. My brain's been battered!
 My fam'ly come around 'n' flatter, flatter, flatter, flatter, flatter, flatter, flatter.
 Pile it up! (Shattered.) Pile it up. (Sha-doo-bee.)
 Pile it high on the platter!

Start Me Up

Words and Music by Mick Jagger and Keith Richards

Open G tuning:
(low to high) D-G-D-G-B-D

Intro
Moderately ♩ = 124

mf
w/ clean tone & reverb

F C F B^b C

I. If you

Verse

C F C F C F B \flat

start me up, if you start me up, I'll nev - er stop.

C F C F C F C F

If you start me up, if you start me up, I'll

2. See additional lyrics

B \flat C F C

nev - er stop. I've been run - nin' hot, uh.

F C F B \flat C

You got me tick - in', gon - na blow my top. If you

F C F C F Bb

start me up, uh, if you start me up, I'll nev - er stop, nev - er stop,

Chorus

C5 D5 F5 Eb5 D5 C5

nev - er stop, I'll nev - er stop, You make a grown man cry, *See additional lyrics*

D5 F5 Eb5 D5 C5 D5 F5

You make a grown man cry, You make a grown man

To Coda ⓪

Eb5 D5 C5 F C F C Eb5 C

cry, Spread out the oil, the gas - o - line.

E♭5 D5 E♭5 D5 C F C

I walk smooth, ride in a mean, mean ma - chine.

F C F B♭ D.S. al Coda C

Start it up. 2. If you

♩ Coda

E♭5 D5 E♭5 D5

My hands are greas - y, she's a mean, mean ma - chine.

C F C F C F B♭

Start it up.

Verse

C

F

C

F

C

F

3, Mm.

start me up.

Now,

give it

Bb

C

F

C

all you got,

you got to nev - er. nev - er. nev - er stop.

Slide it up.

Whoa!

F

C

F

Bb

Oh,

ha - hy, why don't ya start it up?

Chorus

C5

D5 F5

Eb5 D5 C5

Nev - er. nev - er. nev - er.

You make a grown man cry.

D5 F5 Eb5 D5 C5 D5 F5

You make a grown man cry. You make a grown man

The first system of the musical score consists of three measures. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "You make a grown man cry." and "You make a grown man". The guitar accompaniment is in treble clef, featuring a series of chords and single notes. Below the guitar staff, fret numbers are provided for each note: (10) 5 5 5 5 0 7 10 | 10 10 10 10 8 7 5 | 5 5 5 0 7 10.

Eb5 D5 C5 F C F C Eb5 C

cry. Ride like the wind at dou-ble speed.

The second system of the musical score consists of three measures. The vocal line continues with the lyrics "cry.", "Ride like the wind", and "at dou-ble speed.". The guitar accompaniment continues with various chords and single notes. Below the guitar staff, fret numbers are provided for each note: (10) 10 10 10 10 10 8 7 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5.

Eb5 D5 C5 C F C

I'll take you places that you nev-er, nev-er see.

The third system of the musical score consists of three measures. The vocal line continues with the lyrics "I'll take you places that you nev-er, nev-er see.". The guitar accompaniment continues with various chords and single notes. Below the guitar staff, fret numbers are provided for each note: (10) 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5.

F C F Bb C

4. Once you

The fourth system of the musical score consists of three measures. The vocal line continues with the lyrics "4. Once you". The guitar accompaniment continues with various chords and single notes. Below the guitar staff, fret numbers are provided for each note: (10) 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5.

Verse

C F C F C F Bb

start it up. let me tell you, we will nev - er stop, we'll nev - er stop, we'll

C F C F C F

nev - er, nev - er, nev - er stop. Start me up. We'll

Bb C F C

nev - er stop, nev - er stop. You, you, —

Outro

F C F Bb C

you make a grown man cry.

F C F C F B \flat

You. you made a dead man come. _____

Begin fade

C F C F C F

You. you, — you made a dead man

Fade out

B \flat C F C

come, — Yeah, — And you, you...

Additional Lyrics

2. If you start me up. Kick on the starter.
Give it all you got, you got, you got.
I can compete with the riders in the other heats.
If you rough it up, 'n' if you like it,
You can slide it up, slide it up.
Slide it up, slide it up.

Chorus Don't make a grown man cry.
Don't make a grown man cry.
Don't make a grown man cry.
My eyes dilate, my lips go green.
My hands are greasy,
She's a mean, mean machine. Start it up.

Tumbling Dice

Words and Music by Mick Jagger and Keith Richards

Open G tuning, capo IV:
(low to high) D-G-D-G-B-D

Intro

Moderately ♩ = 107

N.C.

°B
(G)

Mm, yeah.

mf
w/ slight dist.
let ring throughout

P.M. P.M. P.M. P.M. P.M.

TAB

*Symbols in parentheses represent chord names respective to capped guitar.
Symbols above reflect actual sounding chords. Capped fret is "0" in tab.

Verse

B

(G)

I, Wo - men think I'm cra - zy but they're

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

al - ways try'n' to waste me, make me burn the can - dle right down,

P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B
(D) (G/D) (D) (G) (C/G) (G)

Ba by.

F# B/F# F# B E/B B E A/E E A/E B5 F#
(D) (G/D) (D) (G) (C/G) (G) (C) (F/C) (C) (F/C) (G5) (D)

ba by, don't need your jewels in my crown.

Verse

B/F# F# B/F# F# B
(G/D) (D) (G/D) (D) (G)

2. 'Cause all you worn en just low

down gum blers, cheat in' like I don't know how.

F# B/F# F# B E/B B
(D) (G/D) (D) (G) (C/G) (G)

Ba - by, I go

P.M. P.M. P.M.

F# B/F# F# B E/B B E A/E E A/E F#
(D) (G/D) (D) (G) (C/G) (G) (C) (F/C) (C) (F/C) (D)

zy. There's fe - ver in your funk house now,

Verse

B/F# F# B/F# F# B
(G/D) (D) (G/D) (D) (G)

3. This low - down bitch - in' got my

P.M. P.M. P.M.

poor feet a itch - in'. Don't you know that deuce is still wild?

P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B
(D) (G/D) (D) (G) (C/G) (G)

Ba - by, 1

P.M. P.M. P.M.

F# B/F# F# B E/B B Chorus
(D) (G/D) (D) (G) (C/G) (G) E
(C)

can't stay. You've got to roll me and

B
(G)

call me the turn bl - in' dice, 4. Al -

P.M. P.M. P.M. P.M. P.M. P.M.

Verse
B
(G)

- ways in a hur - ry. I nev - er stop to wor - ry; don't see the time flash - in' by.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B
(D) (G/D) (D) (G) (C/G) (G)

Hon ey, got no

P.M. P.M. P.M.

F# B/F# F# B E/B B E A/E E A/E E B
(D) (G/D) (D) (G) (C/G) (G) (C) (F/C) (C) (F/C) (C) (G)

mon ey, I'm all six - es and sev - ens, ni

Verse

F# B/F# F# B/F# F# B
(D) (G/D) (D) (G/D) (D) (G)

ni - nines. 5. Said now, ba - by, I'm the

P.M. P.M. P.M.

rank out - sid - er. You can be my part - ner in crime,

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B F# B/F# F# B E/B B
 (D) (G/D) (D) (G) (C/G) (G) (D) (G/D) (D) (G) (C/G) (G)

Ba - by, I can't stay. You've got to

7 8 7 0 1 0 7 8 7 0 1 0
 7 7 7 0 0 0 7 7 7 0 0 0
 7 7 7 0 0 0 7 7 7 0 0 0

Chorus

E B E
 (C) (G) (C)

roll me and call me the turn - bl - in', roll me.

1 2 1 0 2 0 2 4 0 4 2 0 4 2 0 1 2 1 0 2 0

B
 (G)

call me the turn - bl - in' dice.

P.M. P.M. P.M. P.M. P.M. P.M.

4 2 0 2 4 2 0 0 2 0 0 0 0 2 0 0 0 0 0 0 0 0

Guitar Solo

B
 (G)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0

F# B/F# F# B E/B B F# B/F# F# B E/B B
 (D) (G/D) (D) (G) (C/G) (G) (D) (G/D) (D) (G) (C/G) (G)

E A/E E A/E E B F# B/F# F# B/F# F# B
 (C) (F/C) (C) (F/C) (C) (G) (D) (G/D) (D) (G/D) (D) (G)

6. Oh, — my, —

Verse

B
(G)

my, my, — I'm the lone — trap shoot — er, play — in' the field — ev - 'ry night, —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B
 (D) (G/D) (D) (G) (C/G) (G)

night. Ba by. 1

P.M. P.M. P.M.

F# B/F# F# B E/B B
 (D) (G/D) (D) (G) (C/G) (G)

can't stay. You've got to roll me and

Outro-Chorus
 E
 (C)

B E B
 (G) (C) (G)

call me the turn - bl - in'... Roll me, call me the turn - bl - in'

E B E
 (C) (G) (C)

dice, (Got to roll me, me, roll me, me.

B E B
 (G) (C) (G)

Got to roll me, mm, mm, yeah, Got to

Roll me, huh, huh, roll me, huh, yeah...

3/4 2/4

B (G) E (C) B (G)

Roll me in, in.

Got to roll me.

Got to

[illegible]

B (G) E (C) B (G)

Got to All roll my me wom-en call me the turn - bl - in' Got to

(4) 2 0 4 2 0 0 2 0 1 0 1 0 2 0 0 2 0 2/4 (4) 2 0 4 2 0 0 2 0 1 0

E (C) B (G) E (C)

dice, roll me. yeah. Got to Roll roll me. ba - by.

1 2 1 0 2 0 2 4 | 4 2 0 4 2 0 0 2 1 | 1 2 1 0 2 0 2 4

Begin fade

B (G) E (C) B (G)

sweet-heart. sug - ar. Dice, roll me. yeah. Got to

(4) 2 0 4 2 0 0 2 1 | 1 2 1 0 2 0 2 4 | (4) 2 0 4 2 0 0 2 1

E (C) B (G) E (C)

Roll me. oh. now, now, now, now, now. Oh, got - ta roll now. Got to roll me.

1 2 1 0 2 0 3 4 | (3) 2 0 3 2 0 0 2 1 | 1 2 1 0 2 0 2 4

Fade out

B (G) E (C) B (G)

Got to roll me. Nev - er with - ya. ba - by. Oh. Got to...

(4) 2 0 4 2 0 0 2 1 | 1 2 1 0 2 0 2 4 | (4) 2 0 4 2 0 0 2 1

She's So Cold

Words and Music by Mick Jagger and Keith Richards

Intro

Moderately ♩ = 140

G5 C5 G5 C5

mf
w/ slapback delay
P.M.

TAB

5 3 3 3 3 3 0 3 5 3 3 3 3 3 5 0 3 0 5 3 3 3 3 3 5 0 3 3

G5 C5

(3) 3 3 3 3 5 5 5 0 3 3 3 3 3 3 0 3 3 3 3 3 3 3 0

G5 C5 F5 G5

let ring - - - -

5 3 3 3 5 0 3 5 5 5 5 5 5 5 5 0 0

Verse

G5 C5

I. I'm so hot for her. I'm so hot for her.

P.M. P.M.

5 3 3 3 0 3 3 3 3 3 0 3 5 3 3 3 3 3 5 0 3 0

F5 G5 C5

I'm so hot for her, she's so cold. I'm so hot for her.

P.M. P.M. P.M.

5 3 3 3 5 5 5 0 3 3 3 3 3 5 5 0 3 3 3 3 3 0 3

F5 G5

I'm on fire for her. I'm so hot for her, she's so cold.

P.M.

(5 3) 3 5 3 0 3 5 5 5 3 5 2 3 0 1 0

C5 F5

I'm the burn-in' bush, I'm the burn-in' fire, I'm the bleed-in' vol-

P.M. P.M.

3 3 3 3 3 0 3 5 3 3 3 5 0 3 5 5 0 5 5 0

G5 C5 F5

cu no. Well, I'm so hot for her, I'm so hot for her.

P.M.

0 3 (3 3) 0 0 3 3 3 3 3 0 3 5 5 5 5 0 3 5

G5

C5

I'm so hot for her, she's so cold.

let ring ———

grad. bend

1/2

P.M. ———

F5

G5

2. Yes, — 1

P.M. ———

Verse

G5

C5

F5

tried re-wir-in' her, tried re-fir-in' her, I think her en-gine is

P.M. ———

P.M. ———

G5

C5

per-ma-nent-ly stalled. She's so cold, she's so cold, she's so

P.M. ———

F5 G5 C5

cold, cold, cold, like a tomb stone. She's so cold, she's so

P.M.

F5 G5

cold, she's so cold, cold, cold, like an ice cream cone.

P.M.

C5 F5 G5

She's so cold, she's so cold, a when I touch her my

let ring

C5 F5

hand just froze.

P.M.

G5 Verse G5 C5

3. Yeah. I'm so hot for her.

P.M.

F5 G5

I'm so hot for her, I'm so hot for her and e - ven so. Put your

P.M.

C5 F5 G5

hand on the beat, put your hand on the beat. A come on, ba - by, let's

P.M.

C G G5 C5 F5

go, go. She's so cold, she's so cold. cold. she's so

P.M.

[illegible]

Yeah! She's so cold!

let ring

P.M.

Guitar Solo

[illegible]

B \flat G F D

The Rose Tree The Rose Tree The Rose Tree The Rose Tree

15 16 15 15
 15 16 15 15
 15 15 15 15

12
 12
 12

10 11 10
 10 10 10
 10 10 10

10 10 9 7

Musical score for "The Ring" by The Beatles. The score is written for guitar and bass. The guitar part is in G5, C5, and F5 positions. The bass part includes fret numbers 7, 9, 10, 11, 13, 14, and 15. The score includes a "let ring" instruction for the guitar.

[illegible]

Verse

G G5 C5 F5

4. She's so cold, she's so cold.

let ring

P.M.

P.M.

15

16

G5 C5

think she was born in an arc - tic zone. She's so cold, she's so

let ring *P.M.* *P.M.*

F5 G5

e - c - e - cold that when I touch her my hand just froze.

P.M. *P.M.* $\frac{1}{2}$

C5 F5 G5

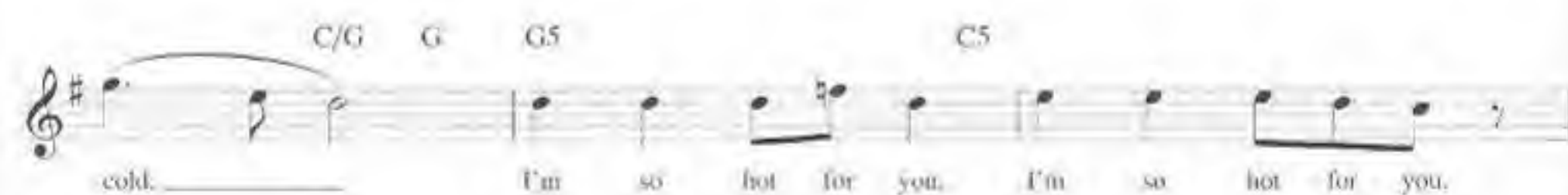
She's so cold, she's so god - damn cold, she's so cold, cold, cold, she's so

P.M.

C5 F5

cold.

P.M.



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a G5 note, followed by a series of eighth and sixteenth notes. The second system consists of two staves. The upper staff continues the melody, featuring a C5 note and a final F5 note. The lower staff provides a harmonic accompaniment using chords and single notes.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a G5 chord, followed by a series of notes and rests. A 'P.M.' (Palm Mute) instruction is shown with a bracket over a group of notes. The section is labeled 'Begin fade' and ends with a C5 chord. The bottom staff is in bass clef and contains a series of notes and rests. The section is labeled 'Fade out' and ends with a F5 chord.

The **Guitar Play-Along® Series** will help you play your favorite songs quickly and easily. Just follow the tab, listen to the CD to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

The audio CD is playable on any CD player. For PC and MAC computer users, the CD is enhanced so you can adjust the recording to any tempo without changing pitch!

Beast of Burden

Happy

It's Only Rock 'N' Roll (But I Like It)

Miss You

Shattered

She's So Cold

Start Me Up

Tumbling Dice



EMI MUSIC PUBLISHING

©1998 MCA Records, Inc. and EMI Music

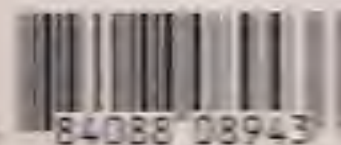
EXCLUSIVELY DISTRIBUTED BY



HAL LEONARD

Book \$5.95, CD \$10.00 = **Pkg U.S. \$16.95**

Parts not sold separately



84088 08943

ISBN-13: 978-1-4234-1408-7
ISBN-10: 1-4234-1408-X

